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A GROUP OF ROMAN IMPERIAL PORTRAITS
AT CORINTH

IV. THE FOUR TORSOS

[PLATE I]

A.—COLOSSAL SEMI-NUDE MALE TORSO

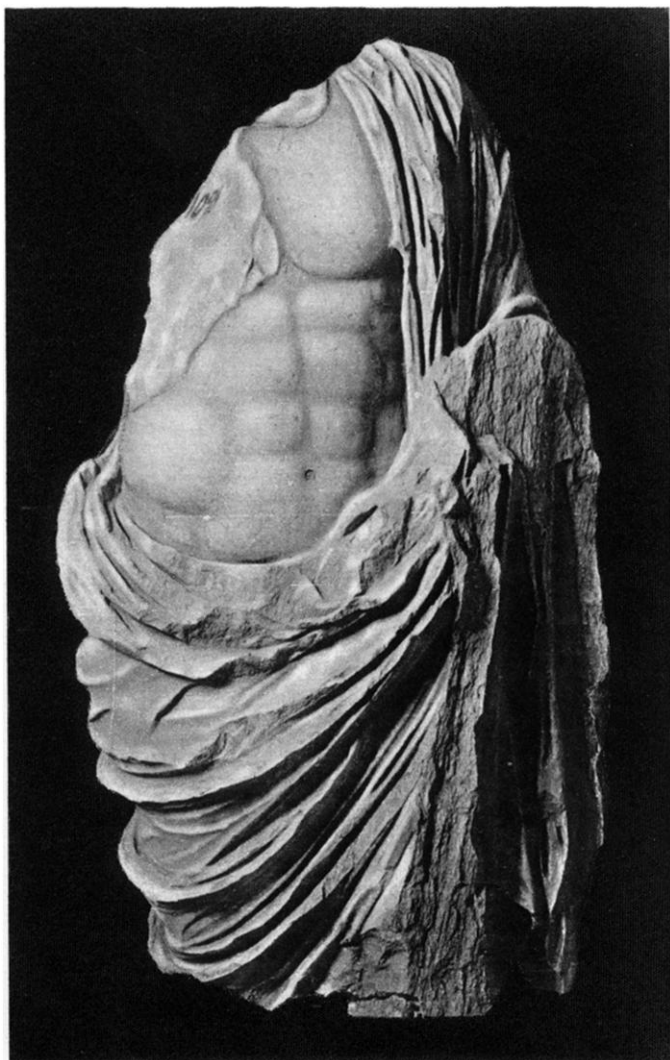
WITH one possible exception the four mutilated statues to be discussed in the present article seem to have formed part of the great imperial group of portraits at Corinth, the more important members of which have already been considered. All were found in the same area above and to the south of Pirene, and one only was discovered beyond the limits of the Roman basilica so often mentioned.¹ On grounds of style and technique it is plain that three at least of these statues must have belonged to the group as originally constituted, while the other may well have done so. I shall discuss these works in their apparent order of importance in the group, beginning with a colossal male figure in heroic pose (PLATE I). This came to light at a great depth in the northwest quarter of the basilica, where it rested very little above hard-pan. It was overlaid by a thick stratum of fragments of early mediaeval tile and ruined walls of the same period, and had apparently suffered much the same treatment at the hands of the Byzantine wreckers as that accorded the Lucius.² It was found lying slightly tilted on the left shoulder and side.

As already mentioned, the statue is of colossal scale, and is preserved from the base of the neck nearly to the knees, its total height being 1.52 m.;³ the right arm, shoulder, and whole right side of the chest is broken away, and the left forearm is also lacking. At the top of the median line of the chest there appears a roughly worked cup-shaped depression, clearly the bottom of a

¹ Cf. *A.J.A.* XXV, 1921, p. 143, fig. 1.

² Cf. *A.J.A.* XXV, 1921, pp. 338 f.

³ Further dimensions: maximum width across front .82 m., from navel to ground .90±m., from navel to bottom of cutting for insertion of head .55 m.



TORSO FROM CORINTH.

hollow socket fashioned to receive the neck-base of a head cut from a separate block. The upper portion of the left breast is also scarred, while the deeply cut folds of the drapery are much damaged, particularly the heavy vertical mass before the left leg, the folds crossing the abdomen, and those upon the right thigh; many small fragments of the drapery were found near the statue where they had been scattered and forgotten by the wreckers, thus escaping the mediaeval lime kiln. Although the feet and lower part of the legs are lacking, there came to light a huge shattered plinth of Pentelic marble with two colossal bare feet attached, and the remains of a supporting tree-trunk, all cut from a single block; this was found in a jumbled mass of debris of the Roman period at about the same depth and only a few meters distant from the statue itself. The whole front of the plinth is broken roughly away, the right foot is shattered nearly to the instep, while the heel only of the left is preserved. In consideration of the place where it was found, the material, and the size of the feet,¹ this basis must certainly have supported the great male figure, although the actual joining of the two cannot be effected. Upon the upper surface of the plinth, and particularly beneath the instep of the right foot, there exist traces of a red painted stucco.

The material from which the great figure is cut, though similar to that of the other members of the group, is of a considerably finer texture and better grade; the only trace of a flaw is that discoverable along the plane of the break through the left forearm.

The statue is a semi-nude male figure clad only in a richly draped *himation* or *pallium*. From the left shoulder the drapery passes diagonally downward across the back, is thence brought forward in complicated folds across the right hip and abdomen, and is caught up over the extended left forearm whence it falls in heavy masses along the left leg. The figure stood apparently with its weight on the right leg and with the left slightly advanced. Many analogies may be quoted for the pose and general handling of the drapery, the type being clearly that traditionally assigned to

¹ The right foot is more than .37 m. long. Dimensions of the basis itself are: width across front .86 m., slightly wider than the figure itself,—depth from front to rear .65 m., thickness .135 m., greatest height, from bottom, to top of tree-trunk, .35 m.

Zeus¹ as well as to Aesculapius.² Unlike the other members of the group the work now before us shows distinct traces of weathering, particularly over the right hip and along the drapery of the thigh and leg on the same side, where the characteristic golden brown tint of weathered Pentelic marble appears quite plainly. The reverse of the figure is, as usual, very summarily treated, yet from indications furnished by the working of the drapery it seems that the statue was not set squarely against a wall or within a niche, but was posed with the right side considerably advanced. The drapery itself in its remarkably skilful arrangement, in the free and versatile handling of the complicated folds, and in its masterly surface texture, is by far and away the best to be found in the entire Corinthian group; indeed, it is safe to say that we have here a direct harking back to the famous drapery of the Parthenon pediments³—perhaps even a conscious imitation—although the archaism is plainly disclosed in the complexity of the folds, the depth of the undercutting, and the restlessness combined with a touch of stiffness which is so characteristic of a late and eclectic art. This impression is heightened by the modelling of the torso itself, which, though correct and remarkably well done—far better even than that of the Gaius—is entirely lacking in fluidity, and gives the same suggestion of hardness and academic method peculiar to the Corinthian works already discussed.⁴

The technique throughout is much more careful and studied than in any of the other pieces, and although evidence of drilling is apparent in the drapery it is in general very skilfully concealed. The flesh surfaces are smoothly worked and unpolished, but of so fine and careful a finish that but slight traces of tooling of any sort can be discovered; it is clear, however, that the technique is of the same sort as that which appears in the other statues of the group, whence we may conclude that all the pieces so far considered are contemporaneous or nearly so.

¹ Cf. Reinach, *Rep. de la Stat. Grec. et Rom.*, Zeus in the Louvre, I, p. 158, pl. 311, No. 683; also Froehner, *Notice de la Sculp. Antiq. du Louvre*, 32, 5; Zeus in Dresden, Reinach, *op. cit.* I, p. 188, pl. 401, No. 680; also Hettner, *Antikensammlung zu Dresden*, 225.

² Cf. Aesculapius in Rome, Reinach, *op. cit.* I, p. 287, pl. 545, No. 1146; *ibid.* I, p. 297, pl. 560 A, No. 1160 D; also Matz-Duhn, *Antike Bildwerke in Rom*, 58.

³ Cf. the drapery of the "Three Fates" in the British Museum, Brunn-Bruckmann, *Denkmäler*, pl. 190.

⁴ Cf., for example, with *A.J.A.* XXV, 1921, pls. X and XI, also fig. 1, p. 339.

It is scarcely necessary to point out that in this work we have another interesting example of eclecticism,—an eclecticism, however, which differs markedly from the usual neo-Attic type; indeed, the handling of the drapery is alone sufficient to put this figure in a class by itself. Although difficult to judge of the bodily proportions from the mutilated trunk, I yet think it probable that they followed closely those of the Gaius, allowance of course being made for the fact that we have here to do with a more mature and powerfully developed form; the groin line, for example, with the heavy roll of flesh above the hip, in both works receives a similar treatment, while the actual surface modelling of the thorax discloses the same system of proportions.¹ In the more powerful rendering and detailed musculature we may, perhaps, detect a stronger influence from the old Peloponnesian athletic type, yet it seems on the whole more plausible to account for this merely on grounds of the greater importance to the group of the personage represented. Indeed, the differences to be noted between this figure and the others of the group are variations of degree and not of kind, and are to be accounted for by the assumption that we have here the central and most important figure of the entire assemblage,—an assumption strongly seconded not only by the colossal scale of the work but also by the god-like, heroic guise under which the subject is represented.

As to the person shown by this portrait—and it certainly was a portrait—we have no means of reaching a definite decision; nevertheless it seems to me that it admits of fairly plausible conjecture. As we have seen, all the evidence points to the fact that this statue formed part of the great imperial group of portraits erected in all probability between 1 and 5 A.D.,—it was found within the same building as the others, is of similar material and technique, and belongs to the same school. Other portraits of the group have been identified as Augustus, Tiberius, Gaius, and Lucius,—none of them preëminent in scale or workmanship, and each two falling naturally into pairs of companion pieces. If, therefore, neither Augustus nor Tiberius is indicated as the central and important figure of this imperial group, who else could be logically expected to occupy such a position at this particular period of history and in this particular city? Obviously, none other than the Divine Julius himself.

¹ Cf. with *A.J.A.* XXV, 1921, pl. X, and fig. 1, p. 339.

In support of this conjecture many considerations are to be adduced other than that of the mere heroic proportions and god-like type of the figure,—the latter serving, of course, to indicate that the personage represented had departed this life and taken his place among the immortals. It is well known for example, that the Corinthians of the first century looked upon Julius Caesar as the founder and especial patron of their city, the great deified mortal who had restored the city to its old time wealth and importance after the bitter century of decay which followed upon the terrible sack and destruction of Mummius.¹ It was in 46 B.C. that Caesar determined to rebuild Corinth and sent thither a numerous colony consisting of his veterans and freedmen,² whereupon even its name was changed, appearing henceforth on coins and inscriptions as COLONIA IVLIA CORINTHVS, also LAVS IVLI CORINTHVS, and later COLONIA IVLIA CORINTHVS AVGUSTA. It is quite unthinkable, therefore, that the Divine Julius should have been omitted from such a group at Corinth, and even more improbable that the central and important position therein should have been reserved for other than himself alone. We are hence justified in wishing to recognize in this fine heroic statue the remains of a great portrait of Julius Caesar, deified, and shown forth under the aspect perhaps of Zeus the Thunderer, or of the Isthmian Poseidon.

In conclusion it is interesting to note that the cup-shaped depression at the base of the neck of the figure (cf. *supra*, p. 131) may be considered as proof that another portrait head was substituted for that of Julius at a later period of the empire when such piracy of portraiture was common enough. It is extremely improbable that, at the early date when the statue was erected, the figure should have been prepared *de novo* with the head inset and of a separate block of marble.

B.—SMALLER SEMI-NUDE MALE TORSO

A somewhat smaller male torso of semi-nude heroic type, not differing greatly from that of the statue just discussed, was found in the north aisle of the same basilica at a somewhat higher level (Fig. 1). When discovered it was resting on its side and imbedded

¹ Cf. Strabo, VIII, p. 381; Pausanias, II, 1, 2, and VII, 16, 7; Florus, II, 16; Velleius Paterculus, I, 13; Cicero, *Pro Leg. Man.* 5, etc.

² Cf. Strabo, *loc. cit.*; Pausanias, *loc. cit.*; Dio, XLIII, 50; also Pliny, *N. H.* IV, 4, 5, etc.



FIGURE 1.—TORSO FROM CORINTH.

in the lower courses of an early mediaeval wall erected upon the ruins of the Roman structure. It had not, apparently, been moved any great distance from the place where it originally fell, but, together with shattered blocks and fragments of the earlier building, had been laid hold of by the mediaeval builders because it happened to be on the spot and ready to hand.

Though by no means colossal, the statue is considerably over life size, and is preserved from the upper part of the chest to a point slightly above the knees, its total height being 1.18 m.;¹ the arms, shoulders, and top of torso have been hacked away, as has the front of the left leg, together with the adjacent drapery. A cup-like hollow similar to that noted in the larger figure appears here also, where it doubtless served a similar purpose. The shoulders and upper part of the chest seem to have been represented as covered by a *chlamys* which was probably fastened on the right shoulder by a brooch; the drapery was thence carried backward over both shoulders and passed downward over the buttocks leaving the whole left side, thigh, and upper leg bare; on the right side, however, a heavy mass of folds is brought around from the back and carried forward over the right hip and thigh, the main body of the stuff passing from right to left and downward across the lower part of the abdomen to the left hip, where it was supported apparently by the left hand. On the right side the lower folds are draped over the right leg and caught up at the crotch in a most curious manner. In fact the entire scheme of drapery is most unusual; it would seem practically impossible to arrange an actual *chlamys* in any such fashion upon a standing figure.² The statue is cut from Pentelic marble of the same sort as that used for the other members of the group.

Because of the poor preservation of the work it is difficult to determine its pose with any degree of accuracy. The weight, however, seems to have been carried on the left leg, while the right was probably advanced and flexed at the knee; the left

¹ Further dimensions; maximum width at hips .55 m., from navel to ground 69 m., from navel to bottom of cutting for insertion of neck .43 m.

² This method of wearing the *chlamys* is rare even in seated figures,—cf. Tiberius in the Museo Chiaramonti, Amelung, *Sculp. des Vat. Mus.*, I, taf. 60, and Reinach, *op. cit.* I, p. 568, pl. 925, No. 2352. I have found only one analogy to this type of drapery in a standing figure, *i.e.*, an imperial figure in the Museo Torlonia, Reinach, *op. cit.* II, p. 572, No. 5; *Album of the Museo Torlonia*, No. 118, and Visconti, *Catalogo del Museo Torlonia*.

hand, as already noted, must have supported the drapery at the thigh, while the right arm seems to have been raised and, perhaps, supported on a long lance or staff. Whether this restoration be correct or not, the pose indicated was common enough in the sculpture of the period and is found with slight variation in many replicas.¹ As in the other members of the group, the rear of the figure is but roughly blocked out, while the few traces of weathering still observable also indicate that it stood originally under cover and against a wall.

The technique is in general similar to that noted in the other works, although the flesh surfaces are, perhaps, not so smoothly finished. The modelling is correct and fairly good, but because of the rough usage suffered by the figure, it produces an impression of lack of detail combined with the usual hardness and academic tone. The drapery, though facile, is rather summarily treated; no considerable undercutting seems to have been attempted, and the whole effect is quite stiff and neo-Attic. In fact, the technical and stylistic considerations—*e.g.*, groin-line, prominent muscle above hips, modelling of the rib-muscles beneath the right breast, etc. (cf. Fig. 1 and PLATE I)—all indicate clearly that this statue is of the same period and school as the other members of the group; they make it equally plain that the figure was intended to represent a subordinate personage in that the work is less careful and less detailed, in which respect it finds its closest analogy in the Lucius.

We can only conjecture as to the person this statue represented. Although in scale it ranks about with the Augustus and is thus considerably larger than the Gaius, the workmanship would seem to indicate, as mentioned above, that the figure was of secondary importance in the group; furthermore, the heroic pose and scanty drapery probably show that the portrait was of a personage already dead and among the immortals at the time of the erection of the group. In view of these slight indications it is, perhaps, presumptuous even to hazard a guess; nevertheless I would suggest that it may well have been a portrait of Agrippa.

C.—SMALLER ARMORED TORSO

A mail-clad torso of smaller scale than that just discussed was discovered in a mediaeval wall a few meters southwest of the

¹ Cf. the work already quoted, Reinach, *op. cit.* II, p. 572, No. 5, also I, p. 560, pl. 912 A, No. 2331 A; I, p. 562, pl. 916, No. 2398 C; I, p. 573, pl. 936, No. 2383, etc.

basilica (Fig. 2). The figure was built carefully into the wall, back outward, and resting on its right side at a depth of little more than two meters beneath the surface.

The statue, of good Pentelic marble similar to that used for the other members of the group, is the smallest of the lot—no more than life size,¹—and is preserved from the neck nearly to the knees; it stood with the weight on the right leg, the left thrust forward and slightly bent at the knee. The right arm, now lacking, was raised and attached in a separate piece at the shoulder, while the left, which is missing from the middle of the upper arm, seems to have hung naturally at the side. The pose was, perhaps, that of the *allocutio*, that traditionally assigned to representations of a commander addressing his troops.² The figure is shown as clad in full panoply consisting of a bronze cuirass moulded to reproduce the forms of the torso beneath, and a kilt of heavy leathern flaps about the loins; beneath the armor is worn a sleeveless chiton which must have fallen about to the knees, while over the left shoulder appears a roll of drapery which doubtless represented the *chlamys* or *paludamentum*; the stuff is gathered rather closely upon the left shoulder, and seems either to have fallen thence straight down the back free of the body, or else to have been wound about the left forearm.³ An ornamental sword-belt or *cingulum* passes twice about the body and is knotted just above the navel, the free ends being then tucked up in symmetrical loops on either side, while above in the middle of the chest is worked a conventional *gorgoneion* in low relief. Fringing the lower rim of the cuirass is an intermediate row of short tasselled leathern straps, an ornamental *motif* which is repeated in slightly different form about the armholes beneath the epaulets. The drapery upon the left shoulder is considerably battered, as are also the gorgon's face, the tassels and loops of the sword-belt, and the two lion heads—the lower turned upside down—which served to make fast to the breastplate the forward end of the right

¹ Dimensions: total height 1.10 m., from neck to navel .40 m., from navel to lower rim of cuirass .145 m., from navel to bottom of kilt .43 m., maximum width across the shoulders *ca.* .60 m.

² Cf. the Augustus of Prima Porta in the Vatican, Amelung, *op. cit.* II, taf. 2, No. 14; Hadrian in the British Museum, Reinach, *op. cit.* I, p. 582, pl. 944, No. 2420; also Bernoulli, *Römische Ikonographie*, II, 2, p. 109, No. 14; an imperial figure in Turin, Reinach, *op. cit.* I, p. 599, pl. 973, No. 2309, etc.

³ Cf. the references just cited.



FIGURE 2.—SMALL ARMORED TORSO: CORINTH.

epaulet.¹ The breasts are prominent and clearly indicated. To judge from the cutting at the neck, the original portrait head was probably broken away and another of the inset variety substituted at a later date, a change similar to that which seems to have been effected in the case of the semi-nude figures discussed above.

In style and technique this statue agrees perfectly with the other members of the group. Although no flesh surfaces are exposed, the characteristically hard and generalized modelling appears in the forms of the cuirass, while the drapery is rendered in the manner with which we are now so familiar.² The surfaces throughout are less smoothly finished than in any of the other figures, the workmanship less careful, and, as usual, the rear is but roughly blocked out; almost no traces of weathering are observable. It is plain, therefore, that the statue stood under cover and in such a position that the back was not exposed to view. On the outer edge of the left sleeve of the tunic appear two *puntelli* very similar to those found in a corresponding position on the Gaius as already described.³

It is useless to speculate as to the person represented by this portrait,—but judging from the small scale of the figure and its distinctly inferior finish, we may be sure that it stood for an individual of minor importance in the imperial family, perhaps Agrippa Posthumus.

D.—FIGURE CLAD IN ELABORATE ARMOR

The discussion of the great cuirassed figure now before us (Figs. 3 and 4), the final member of the Corinthian group so far known, has for several reasons been chosen to conclude the series. Although apparently a typical representative of the large and well known class of statues which figure the panoplied worthies of the

¹ For another example of such a detail cf. a bust of Hadrian in the Vatican, Amelung, *op. cit.* Tafelband I, taf. 12, No. 81, Textband I, p. 97.

² Cf., for example, the drapery on the left shoulder with that in a corresponding position on the Gaius and the Lucius, *A.J.A.* XXV, 1921, pls. X and XI; note the very similar arrangement of folds, the same deep undercutting worked largely with the drill, and the striking resemblance in texture.

³ Cf. the article on Gaius and Lucius, pp. 343 f. Regarding these *puntelli* upon the present work, Dr. C. W. Blegen writes me from Athens “. . . they appear to me more doubtful (than those of the Gaius). It is of course possible that they are *puntelli*, but I should rather interpret them as buttons or heads of pins, or some sort of decoration at the corners of the sleeve.”



FIGURE 3.—TORSO IN ELABORATE ARMOR: CORINTH.

Roman Empire, it is nevertheless unique in many respects and in others differs from the great majority of like works of the period. It shows further a style and technique which seem in a way to set it apart from the other members of the group, although these differences are, perhaps, more apparent than real.

It was discovered within the Roman basilica not far from its southwest angle at a depth of about three meters and, as in the case of the smaller cuirassed torso, had been built into a massive substructure of early mediaeval date composed of rough and

heavy blocks, all apparently reused material from the ruins of the earlier building. It reposed on its left side facing into the wall, and hence upon discovery the back alone was exposed to view.

The figure is of Pentelic marble very like that used for the Gaius, while in scale it coincides almost exactly with the statues of the two youths; it is preserved from neck to knees and measures as it stands about 1.50 m.¹ The weight of the figure is carried on the left leg, while the right is slightly advanced and bent at the knee; the right arm, now lacking, was attached in a separate piece just below the shoulder, and seems to have been bent at the elbow and extended forward and to the right. It was at any rate quite clear of the body. The left arm, hanging naturally at the side, is preserved to the middle of the forearm and is crooked slightly to support the drapery which here passes across it. The pose and gesture are of common occurrence in Roman sculpture.² The torso is sheathed in a most elaborate cuirass upon the front of which is worked in high relief a fairly common *motif*, that of two winged victories setting up a trophy,³ while above is a broad *gorgoneion* encircled by two serpents knotted together at the crown.⁴ A further and most unusual elaboration is seen in the repetition of the trophy *motif* upon the right epaulet where, due to the limited field, but a single Victory is figured. The kilt which protects the lower half of the body is also very elaborate, and is composed of the usual two ranges of leathern straps, the upper very short and used merely for decorative effect; the individual straps are richly fringed, and in places were deeply undercut and rendered most carefully in detail. This *motif* is as usual repeated in slightly different form about the armhole beneath the

¹ Dimensions: neck to waist line .49 m.; waist line to bottom of kilt .40+ m.; maximum width of figure *ca.* .75 m.; height of trophy on breastplate .345 m.; height of larger Victories .32m.; height of Victory on right shoulder .19 m.; width of *gorgoneion* .15 m.; width of cutting for the neck .21 m., depth .17 m.

² Cf. Marcus Aurelius in Rome, Reinach, *op. cit.* I, p. 587, pl. 953, No. 2447, and Bernoulli, *op. cit.* II, 2, p. 166, No. 2; Domitian in the Vatican, Bernoulli, *op. cit.* II, 2, p. 55, No. 1, taf. XIX; etc.

³ Cf. Trajan in the Louvre, Reinach, *op. cit.* I, p. 171, pl. 338, No. 2114; Wroth in *J.H.S.*, 1886, p. 132, No. 46; *Mon. Scelti Borghesi*, I, 35; Torso at Agram, *J.H.S.* 1886, p. 132, No. 45; *Arch. Epig. Mitth. aus Oester. Ungarn*, 1885, IX, pl. II; Colossal statue in Turin, Bernoulli, *op. cit.* II, 1, p. 335, No. 20,—Dütschke, *Ant. Bildw. in Ober-italien*, IV, p. 39, No. 55; etc.

⁴ Cf. Fig. 4. The *gorgoneion* is a very common decoration in works of this type.

right epaulet. Under the armor the usual tunic is worn, appearing only at the shoulders and as a short skirt below the bottom of the kilt. The *paludamentum* completes the costume; from a complicated mass of folds resting low upon the left shoulder it passes diagonally downwards across the back to the right hip, where a fold spreads widely below the main supporting roll. The latter then crosses the front of the body just below the row of shorter straps and is carried up and over the left forearm to a point behind the elbow; thence it seems to have fallen down the left side at least as far as the bottom of the tunic.¹ As would seem to have been the case with the three torsos just considered, the original portrait head was probably broken away and the cavity at the neck prepared to receive another likeness of considerably later date; at any rate the cutting at the neck is not original.

Although in general well preserved, the torso is somewhat battered and worn in detail; numerous fragments of the drapery are missing, particularly at the left arm, and upon the front of the kilt two of the straps are broken away entirely and others are badly chipped. On the breastplate itself the outer wings of the Victories have suffered considerably, the whole surface is abraded, and many of the details are blurred. The right leg of the statue is preserved to just below the knee, while the left, which was strengthened at the rear by a heavy supporting tree-trunk, the top of which is still in place, is broken off about .10 m. higher up. At a considerably later date, however, there came to light in the northeast section of the basilica at a level not much above hardpan the lower part of a left leg which certainly belongs to this figure. The leg is preserved from the knee down, is supported against a roughly worked tree-trunk, and stands upon a plinth in part preserved, the upper surface of which is covered with a red painted stucco similar to that noted in the case of the Gaius² and the colossal male torso.³ Although the front of the foot is broken away, enough is preserved to show that it was clad in a high military sandal or buskin which extended more than half way to the knee and was fastened at the top by a broad thong wound thrice about the leg and tied in front.⁴ From the same

¹ For a very similar handling of the *paludamentum*—at least across the front of the body—cf. the Augustus of Prima Porta, Reinach, *op. cit.* II, p. 574, No. 6.

² Cf. article on Gaius and Lucius, p. 340.

³ Cf. *supra*, p. 132.

⁴ Dimensions: from plinth to knee .59 m., tree-trunk .05 m. higher,—width of calf ca. .13 m.,—height of buskin .27 m.

section of the basilica in which the statue itself was found and at about the same level, there came to light a left hand grasping a sword-hilt. The hand had been broken off just above the wrist, the tip of the second finger was missing, and the hilt itself was rather battered; a large seal-ring was represented as worn on the fourth finger. Judging from the scale,¹ the material, the sword-hilt, and the place of discovery of this fragment, I think it probable that it belonged originally to the great cuirassed figure.² As in the other statues of the Corinthian group, those parts of the figure which were not intended to be seen were neglected consistently, and hence this statue also must have been placed against a wall or within a niche.

Before proceeding to a discussion of the style and technique of this work I wish briefly to call attention to several of its more striking peculiarities. Of these the most important is the shape of the cuirass at its lower edge where, instead of being adapted to the trace of the groin-line and thus extended downward to cover the abdomen as in the great majority of cases,³ it is carried straight across at the waist. This type appears to be primarily Hellenistic, although it is found occasionally in Roman art where it seems to have been reserved for officers of high rank;⁴ it is very rare, however, except in the early imperial period. Another unusual detail is to be observed in the peculiar stepped form given to the bottom of the epaulet. A final point of great interest is raised by a consideration of the helmets which are represented as resting at the base of the trophy erected by the two Victories (cf. Fig. 4). These helmets, although apparently quite commonplace, are of altogether unique form,—at least so far as I am able to judge at the present moment; they appear entirely unlike the contemporary Greek and Roman headpieces, and may well be of a foreign type rarely if ever represented in art. In itself this question is naturally of slight importance, but when we pause to consider that in a number of the more elaborately sculptured

¹ It measures .25 m. from the tip of the fingers to the break at the wrist.

² Dr. Blegen, at my request, was kind enough to re-investigate this point also. Although admitting that the hand is suitable as far as size and workmanship are concerned, he doubts that it belongs to the torso, since it would seem to give an awkward position for the arm and hand holding the sword.

³ As, for example, in a statue of Hadrian in the British Museum, Reinach, *op. cit.* I, p. 582, pl. 944, No. 2420.

⁴ Cf. W. Deonna, *Stat. de Terre Cuite dans l'Antiquité*, p. 168 f., and fig. 12; also Reinach, *op. cit.* II, p. 578, Nos. 2, 3.



FIGURE 4.—DESIGN ON BREASTPLATE: TORSO: CORINTH.

cuirasses of the period a perfectly definite historical or personal allusion is to be detected in the scenes and objects represented,¹ the possibilities latent in this apparently trivial detail are at once plain. It is my intention, however, to develop this subject in a subsequent paper dealing with the sculptural representation of arms and armor in the imperial period.

To consider now our statue as a whole (Fig. 3), one would at first sight incline to date it much later than the opening years of the first century A.D., chiefly because of the decidedly coloristic

¹ It is well known, for example, that the return of the ensigns of Crassus is commemorated on the cuirass of the Augustus of Prima Porta; cf. Daremberg et Saglio, *Dict. des Antiq. Grec et Rom.*, s.v. 'Tropaeum.'

manner in which the drapery is rendered, the deep undercutting of the flaps of the kilt, and the numerous indications of the use of the drill to produce lines or spots of shadow not purely plastic. Upon closer study, however, it seems to me apparent that these differences, as between, for example, the Gaius and the present work, are inherent in the subject rather than in the technique, since the flesh surfaces in each case show exactly the same treatment,—the same tooling, similar modelling, and the same general finish. This conclusion is borne out by the proportions of the figure itself, and even more strikingly by those of the Victories upon the breastplate. In the latter the slender neo-Attic proportions are perfectly evident, together with the rather stiff and mannered drapery, and the very self-conscious air of the figures themselves. A characteristic trick, and one of which the sculptor was apparently very fond, is seen in the baring of the outer leg of each of the Victories. In spite, therefore, of the quite evident differences exhibited by this work, a more intimate study of its style and technique places it securely in the same period and group with the Gaius and Lucius,—a conclusion amply corroborated by its place of discovery and the material of which it is made.

Here again it is, perhaps, useless to speculate as to the person originally figured by this portrait, yet to judge from the scale and the elaboration of the work, he must have been of considerable importance in the imperial family. In view further of his evident distinction in a military way, it seems plausible to suggest that he may well have been the elder Drusus, brother of Tiberius, a man who won fame as a leader of Roman armies and who died in 9 B.C. while conducting a campaign in Germany.

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